

戲劇教育與劇場研究

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囚室之春：應用劇場在監獄中的人道實踐

呂毅新

「影響·新劇場」團長

摘 要

本論文之書寫，乃是將作者以計畫主持人之一的身份，於 2008 年參與東密西根大學「六人行一人一故事劇團」(Six Figures Playback Theatre Company) 時，受 Huron Valley 男子重刑監獄 (Huron Valley Men's Correctional Facility) 之委託策劃的一系列戲劇工作坊案例，所作之應用劇場之實踐及效益的觀察分析報告。文中探討如何在該男子重刑監獄中，偕同心理治療師、社工人員，運用一人一故事劇場 (playback theatre)、被壓迫者劇場 (theatre of the oppressed) 與讀者劇場 (reader's theatre) 等應用劇場之理念技巧，幫助有精神疾病的受刑人處理、適應、協調在獄中遭遇的心理、環境、壓力各層面，並呈現工作坊的帶領人如何克服監獄的種種限制與禁忌，讓戲劇在非傳統場域裡發生、演出的實踐，以及經由對照觀察分析，體認應用劇場在此類場域進行的又一功能；它能同時影響改變受刑人及監獄工作者雙方，因而展現出感人的教育效益與人道幅度。

關鍵字：一人一故事劇場、被壓迫者劇場、應用劇場、監獄戲劇、精神疾病受刑人

Spring in a Jail Cell: Applied Theatre Practice in Prison

Yi-Hsin Lu

Director of New Voices New Visions Theatre Company

Abstract

The paper provides a practice of Applied Theatre in prison. The presenter facilitated a series of drama workshops for a mental illness group of inmates at a level 5 high max prison in the US. The presenter reports on how Six Figures Playback Theatre company used Applied Theatre techniques such as Playback Theatre, Theatre of the Oppressed, Reader's Theatre and nontraditional texts to help participants gain self-confidence, therapeutic benefits, anger management, personal growth and community building techniques. The paper also shows the challenges and opportunities of theatre in prison. Applied Theatre provokes change. The presenter looks forward to using more interactive methods to improve the quality of inmates' lives in prison and beyond.

**Keyword: playback theatre, theatre of the oppressed, applied theatre,
theatre in prison, mental illness**

教習劇場的文本形塑— 以許瑞芳作品《尼拉拉村》為例

陳雅慈

新北市三芝國小教師

摘 要

教習劇場作為一種劇場形式與教育目標結合而成的獨特產物，不僅強調以各式劇場元素作為媒介來製造學習機會，更藉由各式生活議題的引入以作為觀眾思考與討論的主軸，並輔以故事情節與戲劇策略的鋪陳編排，讓習於被動觀賞的觀眾化身為主動參與的觀演者，以達到其主張「由做中學」的自我教育目的。它不僅打破介於舞台／觀眾席、演員／觀眾的第四面牆，也發揮了戲劇在劇場之外的其他可能。

此劇《尼拉拉村》即是以八八風災後所引發的後續議題為主題而產出的教習劇場作品，本研究即欲以此案例探討許瑞芳如何將議題融入戲劇情境當中，並透過戲劇策略的使用，以引領參與者達到以議題為本的概念化學習目的。

關鍵字：教習劇場、演教員、戲劇策略、議題

Creating Text for Theatre in Education: A Case Study on Rey-fang Hsu's The Village of Nilala

Ya-Tzu Chen

Teacher, San-Jhih Elementary School, New Taipei city, Taiwan

Abstract

Theatre in Education (TIE), a unique combination of theatre forms and educational objectives, differs from conventional theatre in the way that it provides learning opportunities by the medium of theatre elements. It brings in topics related to everyday life issues to enable the audience to think and discuss. Also, its format, with a clear emphasis on audience participation, often turns the passive audience into active spect-actors, so as to help them reach the goal of self-learning. It not only breaks the boundaries between stage/auditorium and actors/audience but also demands a different set of playwriting skills that can make the audience feel empowered.

The Village of Nilala is a TIE production concerning issues related to the damage caused by Typhoon Morakot. This research aims to show how Rey-fang Hsu brings some of these issues into the play, and uses drama strategies, such as role-play and conceptual learning, to guide the audience to think more deeply about them.

Keywords: theatre in education, actor-teacher, issue , drama conventions

教育戲劇策略融入國小三年級學生品格教育： 從「尊重」與「關懷」出發

黃惠英

南投縣漳興國小教師

摘 要

本研究旨在透過繪本將教育戲劇策略融入品格教育課程，藉此了解對三年級學生品格教育的影響。本研究採用行動研究法，以研究者所任教的班級，即三年級二十八位學生為對象。研究中透過研究者的觀察省思、專家誼友團的討論、學生的學習單、活動的回饋、問卷及焦點訪談等方式進行資料蒐集與分析。

研究結果發現，在運用教育戲劇策略設計品格課程方面，研究者透過繪本選材，選擇戲劇框架後，運用準備階段（引起動機與建立先備經驗）—初步階段（建立情境與角色認同）—經驗階段（體驗與探討）—反映階段（省思與回饋）設計課程，實施結果課程進行流暢。而在戲劇策略應用上發現戲劇策略融入課程能引起學生參與的興趣，在五個循環課程中，研究者皆運用「老師入戲」帶領學生建立情境並認同角色。這對經驗階段的學生參與及課程流暢度皆有正面的影響。也察覺戲劇策略的重複運用，有助學生的學習操作更流暢、探討更深入。在學生反應方面，由學生身上明顯看到品格上的轉變，在「自我肯定」、「尊重別人」、「關懷同學」、「接納與自己不同的人」、「尊重動物的生命」皆有正面的成長。

關鍵字：行動研究、品格教育、教育戲劇策略

Integrating Drama Strategies in Character Education with Third Grade Students – Based on “Respect” and “Care”

Hui-Ying Huang

Teacher, Jhangsing Elementary School, Nantou County, Taiwan

Abstract

The study aimed to examine the effects of character education on the third grade students by incorporating strategies of Drama in Education into character education curriculum through picture books. This study adopted action research in a class of twenty-eight third graders who were taught by the researcher. During the study, data collection and analysis were obtained by classroom observations and reflections, discussion with professionals, working sheets of the students, feedback from the students, questionnaires and focus group interviews.

After choosing the dramatic frame, the researcher designed the curriculum through preparation stage, initial stage, experiential stage, and reflecting stage. According to the research results, the effect of the activities went smoothly. It was found that the adaptation of dramatic strategies could get the students' interests in participation; thus, the researcher used “teacher in role” in the five research cycles to lead the students to set up the circumstances and identify the roles. In experiential stage, the dramatic strategies had positive impact on the participation of the students and the flow of the curriculum. The repeated usage of dramatic strategies helped the students' learning and deepened the discussion. In the end, the changes of characters were observed from the students' performance in the following aspects: “self-recognition”, “care of peers”, “acceptance of others who are different from them”, and “respect of the lives of animals”.

Keywords: action research, character education, drama in education strategy

戲劇與創造力教學

林子仙

國家教育研究院課程及教學研究中心助理研究員

摘要

透過戲劇培養學習者的創造力常常是戲劇教育的目標之一，也很少人會質疑戲劇教育可提升學生創造力的觀念。然而戲劇與創造力的關係是在近年的研究中才被明確地探討；而這些研究多半著重測量戲劇對於創造力表現（creative performance）的提升、對於創造思考與問題解決能力的培養，或是對社交技巧、語言能力等方面的影響。

有別於藉由測量證明戲劇教學的效能（effectiveness）以及建立絕對的因果關係（causal link），本文將由不同的角度來探討戲劇與創造力教學的關聯：即分析戲劇如何（how）培育學生的創造力，期望作為以戲劇培養創造力的研究的起始點。文中首先探討「創造力教學」的架構及其三元素：創意教學、創造思考教學、創新學習，以及在此架構下所欲培養的創造力。接著，文章闡述戲劇獨特的教學方法及其所營造的環境，與創造力教學三元素之間的關係。最後文中提出在臺灣文化背景的脈落下，提倡戲劇教學所可能遇到的困境，例如教師的角色、信念，學習方式的改變等議題，藉此呼籲重視提倡透過戲劇培養學生的創造力，所可能遇到的困境與需要的支持。

關鍵字：戲劇教育、創造力教學、在地化（脈落化）

The Relationship Between Drama and Creative Pedagogy

Yu-Sien Lin

National Academy for Educational Research Assistant Research Fellow

Abstract

There seems to be little doubt that drama is powerful in fostering creativity, and cultivating children's creativity is often referred to as one of the educational objectives of drama. However, the relationship between drama and creativity has only been made explicit in recent studies of the impact of drama on creative performance, such as development in creative thinking and problem-solving skills, social skills, or language development.

This paper, on the other hand, aims to explore the relationship between drama and creative pedagogy with a different focus; rather than establishing a causal link or proving the effectiveness of drama lessons, it is the question "*how* creativity is developed through drama" to be asked. It is intended to provide a theoretical framework as a starting point for future research in the relationship between drama and creativity/creative pedagogy. At the beginning of the research, creative pedagogy, the pedagogical framework of fostering everyday creativity, and its three interrelated elements - creative teaching, teaching for creativity, and creative learning - will be discussed. Then, the connection between those elements and the unique approaches and context of drama will be examined. Lastly, the local context and possible tensions of fostering creativity through drama in an educational setting will be looked at as well, such as teacher role and ethos, ways of learning, to propose insights for Taiwanese teachers and practitioners who would develop learners' creativity through drama with contextualized teaching.

Keywords: drama in education, creative pedagogy, contextualization

培養一個未來的社會人，從語文學習開始： 過程戲劇和偶在語文學習的應用

黃瓊儀

戲劇與偶劇教育工作者

摘 要

這項研究試圖融合過程戲劇和偶來啟發語文學習，並且探討這兩種元素的相互作用對兒童的語文學習有何幫助。此份報告包含了學術文獻上的探討和研究問題的方法，並且分享了研究心得和發現。研究的動機起源於研究者想增進自身的教學能力和想了解過程戲劇和偶的結合在培養一個未來的社會人的目標下如何輔助兒童的語文學習。此研究以英格蘭小學四年級的學生為研究對象。一個午休的社團教學活動因此研究而成立。由於自我評量為此研究的動機，行動研究成為此研究的研究方法。課程依循本研究的教學綱要而設計。這研究針對兒童在學習中的融入狀況和在語文的聽、說、讀、寫幫助上來分進行分析。

研究資料顯示兒童很喜歡課程中的肢體活動、聽、說、讀、寫的質量也隨著故事的發展而有明顯的提升。在用偶來講話的活動中，資料發現兒童的注意力有大幅的提升。而在當研究者也是老師扮演起滴水獸的頭頭時，學生們完全的被老師的角色所吸引。分析資料也顯示學生們在肢體雕塑活動中所寫下的字彙會被主動的且再次的運用在稍後的寫作活動中。而在寫作活動中也觀察到學生對從自己的定格照片來創作一首詩有很強的投入動機。也因此，創作一首詩似乎變的容易些。另外，在分析資料中也無意間發現有參加社團教學活動的學生對滴水獸產生了一定程度的同情心。這份報告的最後提倡了戲劇教育與偶在從語文來培養一個未來的社會人的重要性並也分享了日後可能可以研究的方向。

關鍵字：戲劇教育、偶戲教育、兒童語文學習、全語文教學、英語教材及教法

Learning to Be a Social Being: Process Drama and Puppetry in Literacy Learning

Chiung-Yi Huang

Drama and Puppetry Education Practitioner

Abstract

This paper explores the combination of process drama and puppetry and examines how their interplay enhances children's literacy learning. It details both its method of enquiry and theoretical foundations and shares the emerging findings. The intention of the research was to develop the researcher's practice, and to understand how process drama and puppetry can facilitate children's literacy learning in a broad context with the aim of fostering children to become social beings. The research project was conducted to a group of Year 4 students in England. A lunch-time drama club was founded for the research purpose. Based on the research intention of self-appraisal, action research was adopted as the research methodology. The study examined the children's engagement in literacy learning and literacy enhancement in speaking, listening, reading and writing.

The data revealed that the children enjoyed physical involvement in the drama club. Evidence of an improvement in the quality of speaking, listening and reading surfaced alongside the puppetry and narrative story development. The children's confidence increased dramatically when they spoke through their puppets, and their attention was fully captured when the teacher was in role of a character. In addition, children's uses of descriptive language in drama activities were later found in their pieces of poetic writing. The research observation indicated that there was a palpable increase in motivation and commitment; as a result, an enhanced sense of focus and ease in writing was noticeable when the children composed poems from their own picture images. The paper demonstrates that process drama and puppetry may have significant contributions to fostering literate social beings.

Keywords: drama in education, puppetry in education, literacy learning, whole language learning, materials and methods of English teaching

戲劇教育策略融入國小五年級英語教學之行動研究

陳春利

臺南市復興國小教師

王婉容

國立臺南大學戲劇創作與應用學系副教授兼系主任

摘 要

本研究以行動研究的方式，將戲劇教育策略融入國小五年級英語教學，探討戲劇教育策略融入國小英語教學課程設計的發展歷程以及戲劇教育策略融入國小英語教學實施過程中遭遇的問題、因應的方法，最後，並分析學生對於戲劇教育策略融入國小英語教學的反應與看法。

研究結果發現，「戲劇教育策略」融入國小英語教學的課程設計，能讓學生在適當的情境中，適切地運用聽、說、讀、寫等各種口語與非口語的表達方式與人溝通。在培養單字、句型等基本能力後，宜選用對應語言能力發展的戲劇教育策略，大量提供聽、說的機會，慢慢再進入讀、寫的策略，最後能綜合運用四種語言技巧的溝通能力。在戲劇策略的運用技巧上，需提供足夠的戲劇情境引發參與，並盡量簡化任務。最後，研究結果也呈現出在戲劇教育策略的引導下，提升了學生學習英語的興趣與聽、說、讀、寫的能力，而學生們也都肯定戲劇教育策略融入教學的方式是「有趣的」、「生動的」、「令人印象深刻的」。

關鍵字：英語教學、溝通、戲劇教育、戲劇教育策略

Integrating Educational Drama Strategies Into English Teaching at a Primary School-An Example of the Fifth Graders

Chun-Li Chen

Teacher, Fusing Elementary School, Tainan, Taiwan

Wan-Jung Wang

Associate Professor & Chair, Department of Drama Creation and Application,
National University of Tainan

Abstract

The action research integrates educational drama strategies into English Teaching to explore how those strategies can be used in the fifth-grade English classrooms. The purpose of the research is to understand the process of developing lesson plans, the problems arisen in the classroom and the methods of solving the problems. Meanwhile, students' opinions about using educational drama strategies in learning are also investigated in the research.

According to the results, it is feasible to use educational drama strategies in the EFL classroom at the primary school level. Students can communicate with each other with oral and nonverbal expression properly. Before participating in educational drama activities, students should learn the vocabulary and sentence patterns well first. Then, the teacher applies the educational drama strategies to provide students with opportunity of listening, speaking, reading as well as writing. It's important to set up the circumstances of drama, and the tasks for students should be as simple as possible. Finally, it is also found that students consider educational drama strategies to be "interesting", "active" and "impressive"; therefore, they are more willing to participate in activities. In conclusion, Educational drama strategies successfully motivate students to learn English and improve their abilities of listening, speaking, reading and writing.

Keywords: english teaching, drama education, educational drama strategies, EFL, communication